

ACMR Newsletter

中國音樂研究會通訊

Volume 16, number 1 (May 2010)

Association for Chinese Music Research

<http://acmr.info>

ACMR 2010!

CALL FOR PRESENTATION PROPOSALS:

Submission deadline: **September 1, 2010**

The 2010 annual meeting of the Association for Chinese Music Research will be held on November 11, 2010, in conjunction with the 55th Annual Meeting of the Society for Ethnomusicology, in Los Angeles, California. ACMR invites submission of abstract proposals for presentations, discussions, fieldwork reports, or specialized topics related to the field of Chinese music (broadly conceived). Each presentation is normally fifteen minutes in length and will be followed by five minutes of discussion. All abstract proposals and presentations should be in English. Send abstract proposals of no more than 250 words with a title and contact information to **Frederick Lau via email at fredlau@hawaii.edu** no later than **September 1, 2010**. Notifications of acceptances will be sent via email to presenters in late September. ACMR encourages graduate students to participate and solicits reports on research in progress. For more information, please visit ACMR website.

NEXT ACMR Newsletter (vol.16, no.2)

DEADLINE: Oct 1, 2010

ACMR Newsletter is published twice a year in spring and late fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Send all materials and enquiries via email to editors **Lei Ouyang Bryant** (lbryant@skidmore.edu) or **Valerie Samson** (valeriesamson@gmail.com).

Back issues of *ACMR Newsletters* (vol.1, no.1 [1987] to vol.7, no.2 [1994] and vol.14-16 [2008-2009]) and *ACMR Reports* [vol.8, no.1 [1995] to vol.13 [2000]] are available online at <http://acmr.info/>

WELCOME NOTES FROM FREDERICK LAU:



Welcome to the 2010 spring issue of the ACMR newsletter.

I would like to share with you the exciting news that Professor Emerita

Barbara Smith, one of our founding members, has been awarded the prestigious *21st Annual KOIZUMI Fumio Prize* for 2009. As you all know, Professor Smith is a staunch supporter of ACMR and Chinese Music research. Her life-long dedication and commitment to working in the field of ethnomusicology is admirable. I would like to take this opportunity to congratulate her for this well-deserved recognition. As the school year draws to an end, I wish you all a productive summer. If you are conducting research or fieldwork, I encourage you to submit your preliminary results, impressions, or notes from the field to the next issue of the newsletter.

As we prepare for the upcoming meeting in LA, I hope you will consider giving a presentation at our annual meeting. Have an enjoyable summer!!!

IN THIS ISSUE ...

1. ACMR 2010 Call for Submissions (p.1)
2. Next ACMR Newsletter (p.1)
3. Message from the President (p.1)
4. Report on ACMR 2009 (p.2)
5. Technology Update (p.2)
6. ACMR Announcement: Barbara Smith (p.3)
7. ACMR Announcements: Member news (p.3-4)
8. About ACMR, Current & New Officers (p.4)
9. ACMR bibliography update (p.4-5)
10. Reports on CHIME 2009 (p.5-7)
11. Events Calendar (p.7)
12. Audio Review (p.7-8)

TECHNOLOGY UPDATE

ACMR WEBSITE (ACMR.INFO)

BY THEODORE KWOK

On January 1, 2010, ACMR launched its redesigned website and new domain name (<http://acmr.info>). This has improved our presence and identity on the web. We've added several new features. The website includes a new home page with an announcements section, information about the Association's two prizes (the Barbara Barnard Smith Student Paper Prize and the Rulan Chao Pian Publication Prize), past ACMR newsletters and reports, association history, an events/calendar section, upcoming and past conferences, current officers, and membership information.

We are also experimenting with an online version of the *ACMR Bibliography* and envisioning an open access index that grows through member-generated content--that is, having many people create and edit citations. For ACMR to take the lead in offering this kind of service, would be a first among academic associations. The result would be a freely-accessible (the open access principle) index of relevant citations contributed by and for members of the Chinese music scholarly community. This liberates researchers, students, and libraries from the high subscription fees of database providers and solves the problem of the lack of indexing for the literature of a small academic community. In the meantime, if you have citations or bibliographies that you would like to include in the *ACMR Bibliography*, contact me (tedk@hawaii.edu).

There are many possibilities for further developing the web site--a research photo gallery, a Chinese music glossary, multilingual features, and much more. It is intended that the redesign support innovation in how we organize ourselves, communicate, and share as a community. Please help keep the web site up to date. Don't hesitate to send in announcements, corrections, and suggestions.

ACMR Discussion List (acmr-l@lists.hawaii.edu)

Our email discussion list host (University of Hawaii) has modified its addressing system. Please use acmr-l@lists.hawaii.edu to send messages to the list. All messages sent to the old address, acmr-l@hawaii.edu, are rejected.

ACMR 2009 : MEXICO CITY

BY LEI OUYANG BRYANT & VALERIE SAMSON

Gwendoline Cho-Ning Kam of the Chinese University of Hong Kong presented her paper "A Study on the Music Department of the Last Dynasty of Imperial China" at the 2009 annual meeting of the ACMR in Mexico City. Kam spoke about the establishment and administration of the Board of Music (Yue Bu) and the Music Compendium Office (Lü Lü Zhengyi Guan) during the Qianlong period of the Qing Dynasty and their interdependence with other offices including the boards of rites, punishment, and statistics as well as the military. At that time music was inseparable from mathematics, astronomy and philosophy. The Board of Music was concerned with sacrificial music, court music, and banquet music but not with unofficial music such as folk music. Kam is the first modern scholar to study the Board of Music in Qing Dynasty China.

Following the paper presentation, the annual ACMR business meeting was opened at 10:15PM. President **Fred Lau** was unable to attend SEM 2009 and asked that **Charlotte D'Evelyn** (Secretary) and **Lei Ouyang Bryant** (Newsletter Editor) run the meeting. The minutes from ACMR 2008 were approved and the meeting opened with two announcements regarding the current ACMR activities. First, the newsletter continues to be published twice a year to provide updates on ACMR activities, member news, and reviews (book and audio). Members are encouraged to submit updates on recent activities and publications, books and audio materials they would like to review (or suggest for review). Second, 2009 marks the first year for two new prizes, the **Barbara Barnard Smith Prize** for the best student paper on Chinese music presented at the SEM meeting, and the **Rulan Chao Pian Prize** for the best paper on Chinese music published in an English language scholarly journal in the previous year.

Business items discussed at the meeting included the ongoing revision to the ACMR constitution as well as preparations for general elections; re-configuration of membership fee payment to maximize participation by members unable to attend annual meetings; election of board members; continued efforts to apply for non-profit status; and public outreach through the ACMR website. **Chuen-Fung Wong** stepped down as Newsletter Editor and **Valerie Samson** was elected as his replacement. Finally, members discussed the importance of ACMR sponsoring panels at annual meetings and asked that members keep this in mind when developing panels.



BARBARA SMITH RECEIVES KOIZUMI PRIZE

Barbara B. Smith, ethnomusicologist and Professor Emerita at the University of Hawai'i, has been named one of two recipients of the prestigious 21st Annual KOIZUMI Fumio Prize for 2009. The annual prize was established by the estate of the late Japanese ethnomusicologist KOIZUMI Fumio to honor outstanding colleagues in the field from throughout the world. The Prize will be presented in a ceremony in Tokyo on May 27, 2010.

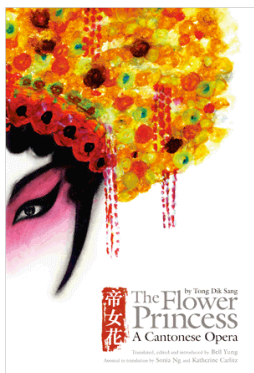
Professor Smith is honored "in recognition of her long-term contributions through research and education to the knowledge and understanding of the musics and the peoples of Asia and the Pacific in both academic and lay communities." One of the American pioneers in the field, she founded the ethnomusicology program at the University of Hawai'i in 1960. She established the practice of drawing upon local community expertise. Two of her earliest community colleagues were Kay Mikami for Japanese *koto* and Ka'upena Wong for Hawaiian *mele kahiko* (ancient music and dance). The ethnomusicology program has grown to include six ethnomusicologists as faculty resource and ten community teachers of Asia Pacific performance traditions. The program currently offers M.A. and Ph.D. degrees in the field.

In 1972 Barbara Smith developed and edited a signal resource for world music education—an entire issue of *the Journal of the*

Music Educators National Conference which reached K-12 educators and classroom teachers nationwide. The issue was later re-issued as a book. Beginning in the 1960s she undertook one of the first systematic field research and music collection efforts among various cultures in Micronesia. Her current project is repatriating sound recordings collected a half century ago to cultural institutions in Micronesia for local use.

Professor Smith joins a distinguished group of ICTM colleagues who are previous recipients of this award. These include the late John Blacking, the late José Maceda, William Malm, Bruno Nettl, Steven Feld, Jean Jacques Nattiez, TOKUMARU Yoshiko, YAMAGUTI Osamu (former student of Professor Smith), Krister Malm, and Gerald Groemer.

PEOPLE, PLACES, AND NEW PUBLICATIONS



The Flower Princess: A Cantonese Opera by Tong Dik Sang translated, edited and introduced by Bell Yung (Assisted in translation by Sonia Ng and Katherine Carlitz) was published by Chinese University Press in 2010.

THE FLOWER PRINCESS (*Dae Neui Fa* or *Dinühua* in Mandarin) has become the most renowned Cantonese Opera since its 1957 premier in Hong Kong. The opera is a serious political drama played out between the Han and non-Han following the fall of the Ming dynasty, and the plot pits romantic love against the lofty Confucian ideals of social hierarchy and moral rectitude. This is the first complete English translation of the opera, featuring text, song titles, speech types, and choreographic and stage setting. It also contains a foreword by Pak Suet Sin (Bai Xuexian), the celebrated Cantonese Opera actress who created the role of the Princess in the original production.

http://www.chineseupress.com/asp/e_Book_card.asp?BookID=2742&lang=C



The History of the Central Philharmonic Orchestra (1956-1996) by **Oliver Chou** was published by Joint Publishing (H.K.) in 2009.

<http://www.jointpublishing.com/jpcbook/bookdetail.asp?isbn=9789620428876>

Sue Tuohy (Indiana University, Bloomington) received the I.U. Trustees Teaching Award in 2009. She also received a curriculum development grant from the East Asian Studies Center for her course "Cultural Diversity in China," which also helped to support her research on music, tourist and heritage activities in Hong Kong, Macau, and Beijing. In 2009, she presented "Concepts and Categories of 'Indigenous' in Ethnomusicology and in the Study of Music in China" (民族音乐学与中国音乐研究中「本土」的概念和分类) in the conference of the Asia-Pacific Society for Ethnomusicology in Hangzhou; "Representations of Western Music in Chinese Films" at the "East Meets West: Sino-Western Musical Relations/Intersections/Receptions/Representations," hosted by the Department of Music, Hong Kong Baptist University; and "National Anniversaries and Anthems: Making Revolutionary Memories through Film and Music" for the conference on "China's Revolutionary Anniversaries: Remembering 1919, 1949, 1989," sponsored by the University of Illinois and Indiana University.

Tuohy was invited to talk with faculty and students at the Center for Folklore Studies at Beijing Normal University as well as at the Music Department at the Chinese University of Hong Kong, where she gave a presentation on "Olympic Performances of China and Its Places in the World: Constructing Relations between Local, National, and Global Scales." Her entries on "Cui Jian", "Popular Music", and "Music, Propaganda, and Mass Mobilization" were published in the *Encyclopedia of Modern China*, 4 vols., edited by David Pong (Detroit, MI: Charles Scribner's Sons, 2009).

<http://www.gale.cengage.com/pdf/facts/EMC.pdf>

ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

Current ACMR officers:

Frederick Lau, president, *Univ. of Hawai'i, Mānoa*
Charlotte D'Evelyn, secretary, *Univ. of Hawai'i, Mānoa*
Alan Kagan, treasurer, *Univ. of Minnesota, Twin Cities*
Kim Chow-Morris, member-at-large, *Ryerson University*
Pattie Hsu, student representative, *UC Berkeley*
Theodore Kwok, web editor, *Univ. of Hawai'i, Mānoa*
Lei Ouyang Bryant, newsletter editor, *Skidmore College*
Valerie Samson, newsletter editor, *Independent Scholar*

NEW FACES OF THE ACMR BOARD

Valerie Samson (newsletter co-editor) is an independent scholar in San Francisco, CA. She attended the 1987 ACMR meeting in Ann Arbor, Michigan, and many others since then. A student of Ali Jihad Racy and Nazir Jairazbhoy, she received her PhD in music from UCLA. Her interests include Cantonese Opera, Chinese instrumental folk music, new music, and archiving. She plays *erhu* and *zhonghu* with the Gold Mountain Ensemble and has been working on her videos of performances at Tiananmen Square in 1989.



AN UPDATE ON THE ACMR CHINESE MUSIC BIBLIOGRAPHY PROJECT BY VALERIE SAMSON

In the May, 2008, ACMR Newsletter we published a "Chinese Music Bibliography, 1997-Present" compiled by Lei Ouyang Bryant, Charlotte D'Evelyn, and Cheun-Fung Wong. The primary goal was "to resume the process of compiling and presenting recent scholarship on Chinese music" begun by Su Zheng, Theodore Kwok, and Sue Tuohy. See <http://www.acmr.info/content/chinese-music-bibliography>.

In April, 2009, an update was prepared by Lei Ouyang Bryant, Charlotte D'Evelyn, Pattie Hsu and Cheun-Fung Wong and added to the new ACMR online bibliography at <http://www.acmr.info/biblio>.

The May, 2010, bibliography update will soon appear on the ACMR website as one document; over time, the individual entries will be added to the larger online bibliography. This update, prepared by Lei Ouyang Bryant, Valerie Samson, and Gloria Wong, lists works published mainly in the last few years, but also includes some earlier works, especially in the new category "Chapters in Books." Publications are still mostly in English, but we also are including a few recent works in other Western European languages.

The scope of the ACMR Chinese Music Bibliography continues to be as broad as the term "Chinese music." We include publications about Chinese music and related performing arts, on multiple ethnicities and nationalities, on Chinese music in the Diaspora and transnational circuits, and on historical and modern traditions as well as popular genres.

We are listing only five types of publications in the 2010 update: (1) books and monographs, (2) journal articles, (3) articles or chapters in books, (4) dissertations and theses, and (5) reviews. As stated in 2008, we hope to include audiovisual recordings, links to online resources, and Chinese language materials in the future. As before, we are not including music education materials, working paper series, concert reports, newspaper articles, and music scores.

For lists of articles published from 1987-2000 by ACMR that are already available online, see <http://www.acmr.info/content/acmr-newsletter>. These have not yet been included in the current online bibliography.

For indexing according to subject headings and keywords, see <http://www.acmr.info/biblio/keywords>. For further resources see also <http://www.acmr.info/content/chinese-music-bibliography>

Please send information about additional titles, reviews, video and multimedia resources, online resources, and Chinese language materials to the ACMR Newsletter editors and/or to Ted Kwok (See "Technology Update," p. 2). We also welcome your comments and any other help you can provide. Many thanks to all of you for your efforts to make this bibliography a valuable research tool.

REPORTS ON THE 14TH CHIME MEETING

Nov 18-22, 2009:

BY GLORIA WONG

The 14th CHIME meeting in Brussels, Belgium brought together an international community of scholars and musicians with a range of interests and expertise. As in past years, the CHIME conference took place in conjunction with an Asian music festival, in this case Europalia. This made possible the rare opportunity to reflect on the theme of music preservation whilst having the music and the practitioners of such waning traditions close at hand—the Huanxian Shadow Puppet Theatre troupe from eastern Gansu was one such representative group.

In outlining the theme, "Chinese and East Asian Music: the Future of the Past," Frank Kouwenhoven began the meeting with strong opening remarks, calling conference participants to focused discussion on how traditional musics in China and East Asia might be best kept alive. My impression was that this same concern for traditional music was duly addressed in many conference proceedings albeit perhaps with a more subdued tone. Whilst many papers were more loosely grouped together—reflecting ongoing research on different aspects of traditional music such as the organology of historical instruments, and continuity and change within ritual traditions—other presentations which reported on the use and effects of the Intangible Cultural Heritage (ICH) designations intersected in most salient ways. Among these included: Tan Hwee San's keynote lecture, which reported on several regional case studies, examining the effects and the distinctiveness of recently implemented ICH designations in China; this introduction to ICH was complemented by Helen Rees' reports on the revival of the *guqin* in Kunming following its UNESCO designation, as well as the resurgence of Dongjing Associations across Yunnan in light of recent national trends promoting the grassroots preservation of local traditions within their original contexts. These two presentations were further given historical perspective in a panel chaired by David Hughes on the impact of cultural properties protection laws on music traditions in Japan. The problematization of ICH in Japan, pertaining to Japanese folksongs (Hughes), and its relative success in other regions such as Okinawa (Matthew Gillan) offered additional perspectives with which to think about ICH's recent entrée into China and its prospective benefits and limitations to local traditions.

As I reflect more personally on my first CHIME conference, I was struck by the diversity of perspectives

and expertise present. I was glad to be around passionate individuals, many of whom excel in their field—a museum curator from Washington who came for the puppetry, an architect from Paris who is setting up a digital *guqin* museum in Secondlife. Some participants remarked (and I think I would agree) that some presentations were not entirely of good scholarly quality either due to organizational details or the quality of the research itself. But by the same token, I rather enjoyed this inclusive atmosphere and thought that it contributed to the fullness of intellectual dialogue. One should not be mistaken though: the scholarly roots of CHIME go deep and these meetings have undoubtedly been a sounding board for significant research in Chinese music among a dedicated and genial group of scholars. Before leaving, I had the privilege of taking a photograph for several participants who were attempting to reproduce an old photo taken during a CHIME meeting over a decade ago. These scholars included: CHIME founders Antoinet Schimmelpenninck and Frank Kouwenhoven, alongside François Picard, David Hughes, and Alan Thrasher.

I was equally impressed by the number of Chinese scholars present from Hong Kong, Taiwan and the Mainland and benefited from their contributions to meeting discussions. Several of the paper sessions were presented entirely in Mandarin with some form of English translation. In my view, such contexts of cross-cultural and cross-linguistic exchange are greatly beneficial to the sharing of knowledge and perspectives among an increasingly international community of scholars. The CHIME conference was intellectually engaging and a welcome change to my usual diet of North American conferences. I came back with much food for thought, particularly pertaining to issues of local music preservation in China. Since returning, I continue to mull over germane conversations I had on the viability of applying different community-based approaches to the preservation of Hani folksongs in the small town in Yunnan where I conducted my doctoral research.

BY BETTY SIU JUN WONG

I attended the CHIME conference on Chinese Music, November 18-22, 2009, in Brussels, Belgium, which coincided with the Europalia International Arts Festival titled *Son of Heaven*, with 50 exhibitions and 450 events from October, 2009, to January, 2010. The venue for the CHIME conference was the Musical Instruments Museum of Brussels, which stores over 7000 instruments, a perfect choice for the conference with a comfortable setting and adequate acoustics for the intimate sounds of Chinese instruments.

The theme of the conference was *Chinese and East Asian Music: The Future of the Past*. Each day concluded with stellar performances by instrumentalists and vocalist introducing us to contemporary compositions as well as traditional repertoire. The first concert was titled *The World of Chinese Guqin* that included a duo for *qin* and *se*. How thrilling to actually see and hear an instrument so historic. I was introduced to a remarkable singer, GONG Linna, who specializes in Chinese rural folk and ancient music and seemed to be the featured performer throughout the conference. Using the Bavarian zither and *xiao*, German composer Robert Zollitsch (LAO Luo) collaborated with GONG Linna. He is her partner in both life and work.

As part of the Shanghai Cultural Week in Antwerpen, 30 minutes from Brussels, there were local performances from touring companies as well. I attended the Shanghai Peking Opera performance of *The Legend of the White Serpent* held at the exquisite Ballet Hall. The next night there was a 'bold mixture of traditional opera and avant-garde' as part of an opera trilogy *Chinese Heroines* by composer GUO Wenjing, at the Theatre National in Brussels.

Conference presentations included: "Young Musicians Trained at Chinese Conservatories," Robert Zollitsch, Munich, Germany; "Composing for *Zhongruan* (Chinese guitar)," LIU Xing, Shanghai; "*Guqin*: Paths of Discovery," Marnix Well; "The Revival of 'Si Bin Fu Qing' (Chinese chime stones)," LIU Yong, China Conservatory of Music; "Daoist Ritual Music in Shanghai," LIU Hong, Shanghai Conservatory of Music; "How Japanese residents in China studied Japanese Traditional Music in the Early 20th Century," NAKA Mamiko, Kyoto, Japan; and "*Sizhu* Music in Perspective: Rethinking the Ancient Origins Belief," Alan Thrasher, UBC Vancouver. The closing panel discussion by guest panelists and presenters was on "Cultural Intangible Heritage and the Future." This discussion led to some strongly felt observations from the point of view of academics and researchers.

Although I couldn't attend all the offerings, some of which were held simultaneously, I was fortunate to take in all the live performances at the end of each conference day. *China Blossoms* was an evening concert of the Beijing trio *San Chuan* with three highly skilled *guzheng* (Chinese zither) performers dressed in non-traditional dress, which in a way reflected on the contemporary *guzheng* compositions they presented by Robert Zollitsch. These women were admired for their flair both in dress and performance.

Another high point of this conference was making contact and establishing a friendship with one of the

attendees, Sanat Kibirova, a Kazakh scholar now completing her Ph.D. at the St. Petersburg University of Culture and Arts. She is my living link to the music of Central Asia that I have long been attracted to and based four recordings on.

EVENTS CALENDAR FOR 2010

June 3-6	Canadian Society for Traditional Music (jointly with IASPM-Canada), University of Regina, Saskatchewan, CANADA
Aug. 24-26	ICTM Study Group for Musics of East Asia, The Academy of Korean Studies, KOREA (ROK)
Nov. 4-7	American Musicological Society (AMS) (jointly with Society for Music Theory), Indianapolis, Indiana
Nov. 11-14	Society for Ethnomusicology (SEM), Los Angeles, California
Nov. 17-21	American Anthropological Association (AAA), New Orleans, Louisiana
Nov. 24-28	European Foundation for Chinese Music Research (CHIME), Basel, SWITZERLAND

EVENTS CALENDAR FOR 2011

July 13-19	International Council for Traditional Music (ICTM), St. Johns, Newfoundland, CANADA
------------	---



AUDIO REVIEW

BY CHUEN-FUNG WONG

Treasures of Chinese Instrumental Music (Zhongguo minzu qiyue diancang). 2008. Released by Shanghai Synergy Culture and Entertainment Group (Shanghai xinhui wenhua yule jituan) and ROI Production Ltd. (Longyin zhizuo youxian gongsi). 22 compact discs.

Notes in simplified Chinese and English in two volumes: "Catalogue & Description" (199pp.) and "Essays" (171pp.), compiled by Victor CHENG Wai-to, with 8 black-and-white photographs. Email: roi@dragons-music.com.

Several compilations of Chinese instrumental music have been released over the last two or three decades, the most notable being the massive *Zhongguo yinyue daquan* [An anthology of Chinese traditional and folk music] (Shanghai: China Record, 1987-). Yet none is comparable in scope, diversity, and intellectual commitment to *Treasures of Chinese Instrumental Music* [Zhongguo minzu qiyue diancang], released in 2008 by the Hong Kong-based ROI Production (Longyin) in collaboration with Shanghai Synergy Culture and Entertainment Group. It represents a faithful selection of Chinese instrumental music from a wide range of traditional, modernist, and regional styles, performed by some of the best known musicians and performing groups in modern Chinese music history.

The collection showcases a Chinese instrumental musical soundscape that is diverse and heterogeneous. It presents a panoramic view of almost a century of Chinese instrumental music performance, while maintaining an excellent balance among the various stylistic and instrumental traditions. The 22 compact discs are organized into 11 parts according to different instrumental combinations; each receives a pair of separate discs. It starts with the five best known solo instruments: the *guqin* zither, the *pipa* lute, the *guzheng* zither, the *erhu* fiddle, and the *dizi* flute, followed by pieces of other instruments organized into plucked lutes (*tanboyue*), bowed fiddles (*gongxuanyue*), and blown pipes (*chuiguanyue*). These solo pieces are then complemented by three categories of ensemble works, namely, "orchestral and ensemble works," "ensemble, winds and percussions," and "concerto" (*xiezouqu*). Listeners will find solo and ensemble pieces from the various northern and southern styles, with both rural and urban genres, socialist and religious repertoires, as well as compositions for modern professional orchestras. Almost all Chinese instruments are represented in the collection, even historical and somewhat obsolete ones (such as the *gudi* bone flute [*Chuiguanyue* CD2-13] and the *konghou* harp [*Tanboyue* CD2-13]) and newly created ones (such as the *daruan* bass plucked lute [*Tanboyue* CD2-9, CD2-10, & CD2-11]).

The inclusion of valuable historical recordings—some have previously been released in ROI's vast catalog, while others are new additions—is impressive. To mention a few, there is LIU Tianhua's 1931 performance of his own *erhu* composition "Bingzhongyin" (Sigh of ailment) [*Erhu* CD1-1]; *pipa* soloist WEI Chung-loh's 1934 performance of "Yanchun baixue" (Snowwhite in sunny spring) [*Pipa* CD2-1]; and Cantonese musician LÜ Wencheng's 1946 performance of "Pinghu qiyue" (Autumn moon on quiet lake) [*Gongxuanyue* CD1-4]. The compiler seems to be extremely careful about

maintaining a balanced selection not only of styles and repertoires but also of performers: almost all major Chinese instrumentalists of the last century can be found in the collection, and most are featured on no more than one single track (except for the renowned fiddler LIU Mingyuan, who is simultaneously proficient in the *zhonghu* middle-range fiddle and the *banhu* wooden-board fiddle and therefore receives two separate tracks [*Gongxuanyue* CD1-12 & CD2-1]). A few selections, however, would seem surprising if not also controversial to some in such a Hall-of-Fame-style collection of Chinese music, such as the two separate tracks performed by Oriental Angels Ensemble (Dongfang meili yuetuan), an all-female group formed in Shanghai in 2003 (*Hezou-1* CD2-12 and *Hezou-2* CD1-13), as well as a contemporary *dizi* solo work “Hongyan zhanchi” [Flying swallow] (*Dizi* CD1-14) composed and performed by the Hong Kong-based *dizi* soloist CHAN Hung-yin. In addition, the collection includes a few tracks of music from the minority ethnicities, most performed on Han Chinese instruments, such as “Zai yinse de yueguang xia” [Beneath the silvery moonlight] (*Tanboyue* CD2-6), a Tatar folk tune rearranged for the *zhongruan* plucked lute, and “Meili de Tashikuergan” [Beautiful Taxkorgan] (*Tanboyue* CD1-5), a Tajik folk tune rearranged for the *yangqin* hammered dulcimer. A couple of minority instruments are nevertheless featured—the *morin khuur* “horse-head fiddle” (*Gongxuanyue* CD2-14, CD2-15) and the *qeej/lusheng* mouth organ (*Chuiguanyue* CD1-4)—yet the selections remind listeners more of a post-1949 modernist soundscape than anything traditional Mongolian and Hmong/Chinese southwest. A more substantial and careful representation of minority repertoires beyond these Chinese-appropriated “minority music” would be a welcome improvement.

The collection comes with two substantial volumes of well-prepared texts in simplified Chinese and English. The first volume, entitled “Catalogue & Description,” includes almost 200 pages of concise descriptive notes of every single musician, performing group, and composition included on the CDs, and is itself a useful teaching and reference tool. The second volume, entitled “Essays,” contains 19 essays written since the 1950s by well-known musicologists, performers, and composers, covering a wide range of topics, such as traditional musical styles, history, aesthetics, and modern compositions. Some essays are clearly commissioned for this collection (XIU Hailin, pp.15-22), while others seem to be reprints from earlier publications (YANG Yinliu, p.12; LI Mingxiong, pp.22-24, 58-59; CAI Anhe, pp.48-51). The essays, unfortunately, are of uneven quality; some are informative and clearly written, others are at best repetitive and irrelevant. The

second volume ends with a chapter entitled “Great masters of Chinese traditional music” (pp.163-71), which contains photos and brief biographical sketches of eight “great masters” in modern Chinese music history: LIU Tianhua (composer/*erhu*), HUA Yanjun (a.k.a. Abing) (*erhu*), LÜ Wencheng (Cantonese music), GUAN Pinghu (*guqin*), WU Jinglüe (*guqin*), WEI Chung-loh (*pipa*), LIU Mingyuan (*zhonghu/banhu*), and PENG Xiuwen (conductor/composer). In sum, the two accompanying volumes are useful and accurate, speaking for ROI's longstanding commitment to quality liner notes and accompanying texts.

Listeners will once again enjoy ROI's uniformly excellent remastering from a huge variety of original audio sources. It would be helpful, however, if the compiler told us more about the sources of some of the rare recordings—whether they were made in the field or studio, when and where they were initially released, or remain unpublished—all of these are not immediately clear from the accompanying notes yet are important details to serious students of Chinese music. Given the often inconsistent translation of the titles of Chinese musical works among different publishers, it would be helpful if the track titles came with *pinyin* romanization (right now they are in Chinese with English translation). All these said, *Treasures of Chinese Instrumental Music* is without little doubt the most comprehensive collection of Chinese instrumental music ever released, and will be of wide interest to ethnomusicologists and scholars of Chinese performing arts. It will also serve as a useful anthology for classroom and studio teaching for students and performers of all levels in the field of Chinese music.

Chuen-Fung Wong is an Assistant Professor of Music at Macalester College, where he teaches ethnomusicology and world music. His scholarly efforts have focused on the music of Central Asia, East Asia, and the Middle East, attending to issues of musical modernization, minority identification, and cosmopolitan belongings. Wong is currently completing a one-year sabbatical funded by the Council of Learned Societies, studying the music of the Uygher people in northwest China. Wong may be reached via email at wong@macalester.edu.